Beethoven

CHORAL SYMPHONY

SOUTHAMPTON
GUILDHALL
MARCH 9 1981

programme 30p

Acknowledgements

The members of the Bournemouth Symphony Orchestra wish to thank all who have helped in the presentation of this concert in aid of the Bournemouth Orchestras Appeal Fund.

They are particularly greatful to:

The members of the Southampton Choral Society and their choir master, Edgar Holmes. The Southampton City Council for donating the use of the Guildhall. Shamrock & Rambler *(National Travel S.W. Ltd.)* for providing transport for the orchestra members from Bournemouth. C.V.Tomlinson, 281 Shirly Road, Southampton for Bouquets. And to all the artists and many others who have waived their normal fees.

A message from the Orchestra

The concert this evening is the latest in a series of fund-raising ventures organised by the members of the Bournemouth Symphony Orchestra and Sinfonietta in association with a new organisation – **The Friends of the Bournemouth Orchestras**, which was started in Bournemouth last summer by regular supporters of our orchestras.

It is clear that we will need every possible support in the future from music-lovers throughout the South-West Region. Groups of 'Friends' have already organised themselves in Bristol and Plymouth and we hope that similar groups will soon appear elsewhere. If you are interested in any way in helping us by becoming a **Southampton based 'Friend of the Bournemouth Orchestras'** then, in the first instance, please contact **Dr. Denis May**, Little Hadham, Chapel Road, Soberton Heath, Southampton. SO3 1PP. *Telephone: Wickham (0329) 833594.*

Owain Arwell Hughes was born in March 1942 and after gaining an honours degree at University College, Cardiff, he attended the Royal College of Music and studied conducting under Sir Adrian Boult and Harvey Phillips. He was awarded both the Ricordi and Stier Conducting Prizes and on leaving the College formed a symphony orchestra of young players, giving regular concerts in London and Cardiff. From an early age he was brought up in the Choral tradition and had conducted large scale performances of most of the standard choral classics. Owain Arwel Hughes regularly conducts the regional orchestras of the BBC and the Royal Liverpool Philharmonic and London Philharmonic Orchestras. He frequently appears on Southern Television's programme 'Music in Camera' with the Bournemouth Symphony Orchestra and Sinfonietta.

BOURNEMOUTH SYMPHONY ORCHESTRA
Leader: Brendan O'Brien
Co-Leader: James Coles

SOUTHAMPTON CHORAL SOCIETY
Chorus Master: Edgar Holmes

Owain Arwel Hughes
Elizabeth Harwood
Maureen Lehane
Kenneth Wollam
Michael Rippon

Elgar (arr.)	National Anthem
Glinka	Ruslan and Ludmilla
Handel	Water Music (*Excerpts*)
Handel	Zadok the Priest

INTERVAL

Beethoven	Symphony No.9 (*Choral*)

Overture, Ruslan and Ludmilla Glinka 1804-1857

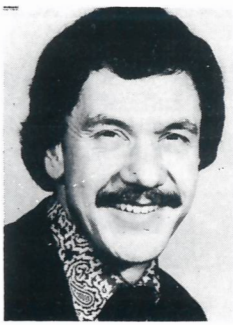
Mikhail Ivanovich Glinka was one of the most enigmatic of composers, with sufficient private means to be independent, a hypochondriac and, as far as can be ascertained, without ambition; a dilettante who produced his fair share of the pseudo-Italian songs which characterise the music of Russia at the time of his youth, yet he was capable of producing a work of genius like the opera Ruslan and Ludmilla. From his very few lasting works there emerged a distinctly Russian school of composers, a school that in the course of a century was to become strong enough to be compared with the other national schools in Europe. Glinka's two ventures in the field of opera vary greatly in quality. The material of the second, Ruslan, which contains many folk tunes, was collected over a considerable period of time from all over Russia. For a long time the composer achieved little, then in a sudden burst of activity he wrote so much that he outpaced his librettist, who then had the most uncomfortable and thankless task of fitting into the verses written and set by the composer. In fact, the butchery which was performed upon Pushkin's classic leaves it in an unrecognisable state to all who are thoroughly acquainted with the original. In the music, however, Glinka had produced his greatest creative achievement. We are left wondering, with Tchaikovsky, 'What would have occurred had Glinka been born on another social level, had he lived under other conditions, and had he laboured as an artist who, understanding his powers, feels that his duty is to exploit his talent to its utmost limit rather than write music as an amateur simply because he had nothing better to do'?

Elizabeth Harwood studied at the Manchester College of Music, of which she is now a fellow, and was a first prize-winner in the Kathleen Ferrier Memorial Competition. She made her debut at Covent Garden as Fiakermille in Strauss's *'Arabela'*, and has returned there many times. She recently sang the title role in *The Merry Widow* for English National Opera North's new production – a role she has recorded with Karajan. Abroad, she has sung the part of Donna Elvira (Don Giovanni) in Brussels, Hamburg, Stuttgart, Aix-en-Provence, Berlin and Frankfurt, and the part of the Countess in Paris, Cologne and Salzburg under Karajan. She has fulfilled concert engagements with some of the world's greatest orchestras and has worked with such conductors as Abbado, Kubelik and Barenboim. Her recordings include Bach's *St. John Passion*, Britten's *A Midsummer Night's Dream* and Lehar's *The Merry Widow,* and she has sung a number of operatic roles for BBC Television.

Kenneth Wollam was born in Chester where he was a chorister in the Cathedral Choir before winning a scholarship to the royal College of Music. In 1972 he joined English National Opera, making his debut as Pierre in Prokoviev's *War and Peace* and following this with Canino in *Pagliacci,* Boris in *'Katya Kabanova* Tiresias in *The Bassarids*, Walter in *Meistersingers* and Radames in *Aida*. Most recently he has been acclaimed for his Siegfried and this season's roles include Florestan in *Fidelio* and Bacchus in *Ariadne auf Naxos*. He made his debut with Scottish Opera in this last role, and is to sing Gregor in the *Makropoulos Case* with them this year. As a concert performer he has appeared at the Proms, and the Edinburgh and Bath Festivals, and his broadcasts include Gerontius, the world premiere of Taverner's *Gentle Spirit*, and *A Child of our Time* broadcast live from the Royal Festival Hall under Genadai Rozhdestvensky.

Maureen Lehane was born in London and studied at the Guildhall School of Music and Drama, then in Berlin. She sings all over Europe regularly, in New York (Handel Operas in Carnegie Hall), at Glyndebourne, at Sadler's Wells, BBC Prom Concerts, and at other festivals here. This year she and her husband, Peter Wishart, will be recording two virtually unknown Handel cantatas together with songs by the 18th-century Castrato singer and composer Rauzzini. She has toured Australia for the Australian Broadcasting Commission over a three month period, accompanied by Geoffrey Parsons, and followed this with a two month tour of the Far and Near East when she was accompanied by Peter Wishart. Although concert work is her favourite, Miss Lehane has sung in many operatic productions; in the title roles of *La Cenerentola* and *Tancredi* by Rossini, as Clytemnestra in the opera of that name by Peter Wishart, as Dido in Purcell's *Dido and Aeneas* for the Netherlands Opera.

Michael Rippon began his singing career as a choral scholar at St.Johns College Cambridge. As one of Britain's foremost baritones he now works regularly with the major orchestras and choruses and is a regular visitor to France, Germany, Holland and the USA, singing in both opera and concert, often in association with the Fires of London. He is a busy recording and broadcasting artist with many world premieres to his name, including in this season the premiere of Maxwell Davis' *The Lighthouse* at the Edinburgh Festival. He has just returned from a tour of Switzerland with the BBC Symphony Orchestra under Genadai Rozhdestvensky, and will shortly be appearing in a televised performance of *Belshazzar's Feast* in the Autumn of 1980 Michael Rippon appeared with Scottish Opera for the first time, in the title role of *The Marriage of Figaro,* and in the Spring he will sing Leporello in *Don Giovanni* for English National Opera North.



Water Music

Handel *(arr. Hamilton Harty)*

allegro

air

bourre

allegro deciso

It was really rather tactless of Queen Anne to die just when she did. Handel was put in an impossibly difficult position as a result. He had visited this country, liked it and overstayed his leave from the Elector of Hanover. Worse still, he had written an ode in celebration of the Queen's birthday and a festival Te Deum and Jubilate to commemorate the Peace of Utrecht. None of these things were exactly calculated to please his employer. When the Elector himself also arrived in England as King George I, an embarrassed Handel withdrew to the house of his friend and patron Lord Burlington. Exactly how he won his way back into royal favour we may never be able to determine but it seems fairly certain that his celebrated *Water Music* played some part in the scheme. Out of the vast array of pieces that make up the original entertainment, Sir Hamilton Harty selected six movements to form a suite. We are to hear four of these movements tonight. Harty subjected the music to a tactful and stylish revision which makes modern performance more practicable. The prominent horn parts in the two outer movements reflect the outdoor character of the music and its original setting. The air is one of those haunting pieces which seem unaccountably familiar. The bourre contrasts well with its predecessor and the allegro deciso rounds off the selection in an appropriately grand Handelian manner.

Coronation Anthem, Zadok the Priest

Handel 1685-1759

All four of Handel's Coronation Anthems were written in 1727 for the coronation of King George II. They are splendid examples of his grand ceremonial style. Thus, the first and by far the best known of the four, is based on words from 1 Kings 1 38–40. It is a settting for six-part choir and orchestra and is laid out in three sections:

Zadok the Priest, and Nathan the Prophet anointed
Solomon the King.....

And all the people rejoic'd, and said.....

God save the King, long live the King, may the King live for ever!
Amen. Alleluja!

Interval

Symphony No 9 in D minor 'Choral'

Beethoven 1770-1827

allegro ma non troppo,

un poco maestoso
molto vivace

adagio molto e cantabile

finale, allegro assai

Beethoven's Choral Symphony raises issues that are even vaster than those found in the *Eroica* and the C minor. Its gigantic structure sets it apart from all other essays in the form, and in it Beethoven achieves an almost unique blend of seriousness, profundity and cheerfulness. Eleven years divide the *Choral* from the Eighth Symphony and during this period he composed some of his greatest masterpieces, the *Missa Solmonis*, and the last piano sonatas. The material which forms the basis of the Symphony is scattered throughout Beethoven's note books and there is evidence to show that he wanted to set Schiller's *Ode to Joy* as early as 1793.

The first movement, *allegro ma non troppo, un poco maestoso,* begins with nebulous musical material suggestive of the vastness of space; an emptiness that is as much spiritually lonely as it is cosmically massive. Gradually, fragments gathered from this void coalesce, the bassoons give direction to the indeterminate sense of key and the first subject emerges in a strong unison D minor. The process is repeated, but now leads to Bb in anticipation of much of the second subject material. A brief sweeping transition theme in the woodwind prepares us for music of quite a different kind. The fragmentary themes which constitute the second group are in marked contrast to the terseness of the first subject, their movement is predominantly combined and varies in mood from the consolatory to the energetically emphatic.

The exposition is not defined by the customary double bar and repeat of Beethoven's earlier symphonies. His manner of beginning the development at first leaves us in some doubt as to his intentions, for the first subject returns in all its mystery and the matter is only clarified when the music takes a new turn through D minor then G minor. We are now set on the development which concentrates on the first subject, extending and expanding its culminating phrases. The climax is reached at the crucial point of contact between development and recapitulation when the first subject reappears in a blazing D major. The music then proceeds on its normal course until the coda, which has the character and proportions of a second development. The mighty and tragic movement ends with a unison version of the first subject.

The fugal first theme of the *scherzo* first appeared in Beethoven's notebooks as early as 1815. Here he provides an eight bar introduction – built from the rhythmic figure with which the theme begins – to carry us from the tragic end of the *allegro* to the quiet, taut driving rhythms of the *scherzo.* Listen to the use Beethoven makes of silence and also the unexpected timpani entry; he always wrote deliberately and purposefully looking beyond the immediate effect, and the consequences of such events reveal

themselves in due time. The five part fugue which follows this introduction is hardly the kind of music one would expect in a *scherzo,* and in fact Beethoven did not so name the movement. It contains elements of the old minuet, it has a trio, uses sonata form, the material is developed and there is a recapitulation. The broad C major second subject is introduced by the woodwind against the strings' continuation of the fugal matter. In the development there are shifts of rhythm from three to four bar groups and in the recapitulation the initial fugal conception is not repeated. The trio- common time, D major – is set in motion by oboes and bassoons, with a melody of child-like simplicity. This is answered and repeated by the strings before we return to the*scherzo.* As the scherzo prepares us for a second return to the trio, Beethoven curtly dismisses the idea, bringing the movement to an abrupt close.

The slow movement is a set of variations on two alternating themes. The first of these is a beautiful long drawn melody in Bb, the second, warmer, quieter and more homely, is in D major. Each is treated in three richly ornamented variations before the trumpets rouse us, momentarily, and set us forth upon the mysteries and beauties of the calm untroubled coda.

The *adagio* ends in unruffled calm; the *finale* sets out with a fine old hullabaloo from the wind, which calls forth a rebuke from the bass strings, quasi recitative. The wind breaks in again and once more comes the rebuke of the basses – not thus... Now the first themes of the previous movements are passed in review in a search for an appropriate tune for the Hymn of Joy. The opening movement is rejected as too unpleasing, the *scherzo* is tried and appears to be no more acceptable, only more cheerful, and, regrettably, even the *adagio* is thought too tender. Having rejected all as inadequate the woodwind then hint at a new idea, the first premonition of the Joy theme, which the basses chant and gradually the whole orchestra joins in. But a change of course returns us to the movement's opening outburst which is answered this time by the human voice–

Text of choral finale

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

O friends, no more these sounds continue,
Let us raise a song of Sympathy, of gladness,
O Joy! let us praise thee.

An die freude *Schiller*

Freude schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Ode to joy

Praise to Joy, the God decended
Daughter of Elysium,
Ray of Mirth and rapture blended,
Goddess to thy shrine we come
By thy magic united
What stern custom parted wide
All mankind are brothers plighted
Where thy gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja–wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend Sich aus diesem Bund.

Yet to whom the boon is measured,
Friend to be of faithful friend,
Who a wife has won and treasured
To our strain your voices lend
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from our midst unknown.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihre Rosenspur.
Küsse gab uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Bot

Draughts of joy from cup o'erflowing,
Bounteous Nature freely give
Grace to just and unjust showing
Blessing everything that lives.
Wine she gave to us and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the seraph dwells with God.

Froh, wie seine Sonnen fiegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, die ein Held zum Siegen.

Seid unschlungen, Millionen!
Diesen Kuss der ganzen Welt1
Brüder – überm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den, Schöpfer, Welt?
Such,ihn überm Sternenzelt!
Uber Sternen muss er wohnen.

Glad as his suns
His will sent playing
Through the vast abyss of space.
Brothers,run your joyous race,
Hero-like to conquest flying.
On, to conquest flying,
Joyous, joyous,
On to conquest flying.

O ye millions, I embrace ye,
Here's a joyful kiss for all.
Brothers,o'er yon starry sphere
Sure there dwells a loving Father.
O ye millions, kneel before Him.
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere.
O'er the stars enthroned adore Him.

FORTHCOMING CHORAL CONCERTS AT THE GUILDHALL SOUTHAMPTON

FRIDAY 20th March 7.30 pm
SOUTHAMPTON PHILHARMONIC SOCIETY
BOURNEMOUTH SYMPHONY ORCHESTRA
Peter Evans ● Margaret Curphey
Anne Wilkens ● Stuart Kale
Philip Summerscales
VERDI REQUIEM

SATURDAY 9th MAY 7.30 pm
SOUTHAMPTON CHORAL SOCIETY
BOURNEMOUTH SYMPHONY ORCHESTRA
Owain Arwel Hughes ● Anne Wilkins
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